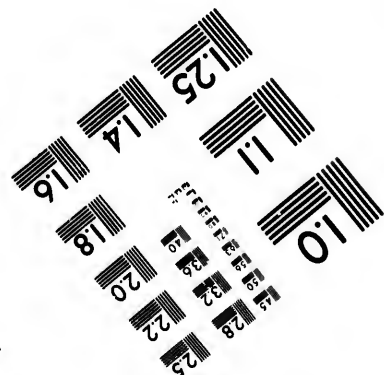
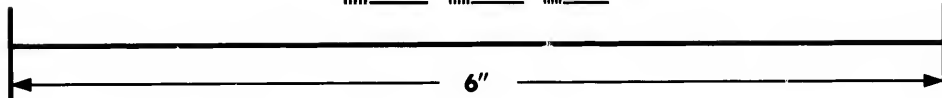
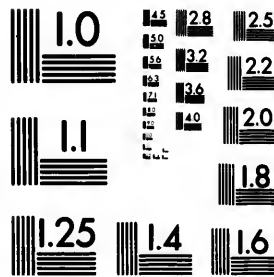


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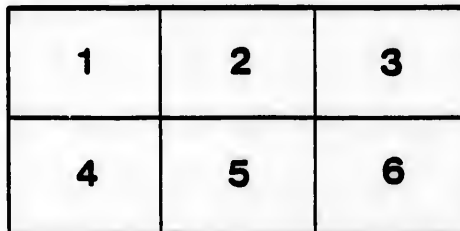
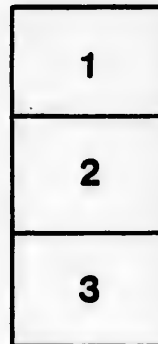
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**Art Association  
of  
Montreal.**

**Catalogue**

**Loan Exhibition of**

**Oil Paintings**

**and**

**Water Colour Drawings.**

**November**

**1888.**

CENTRAL  
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OIL PAINTINGS AND . . . 1886.  
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Art Association  
of  
Montreal.

Catalogue

Loan Exhibition of

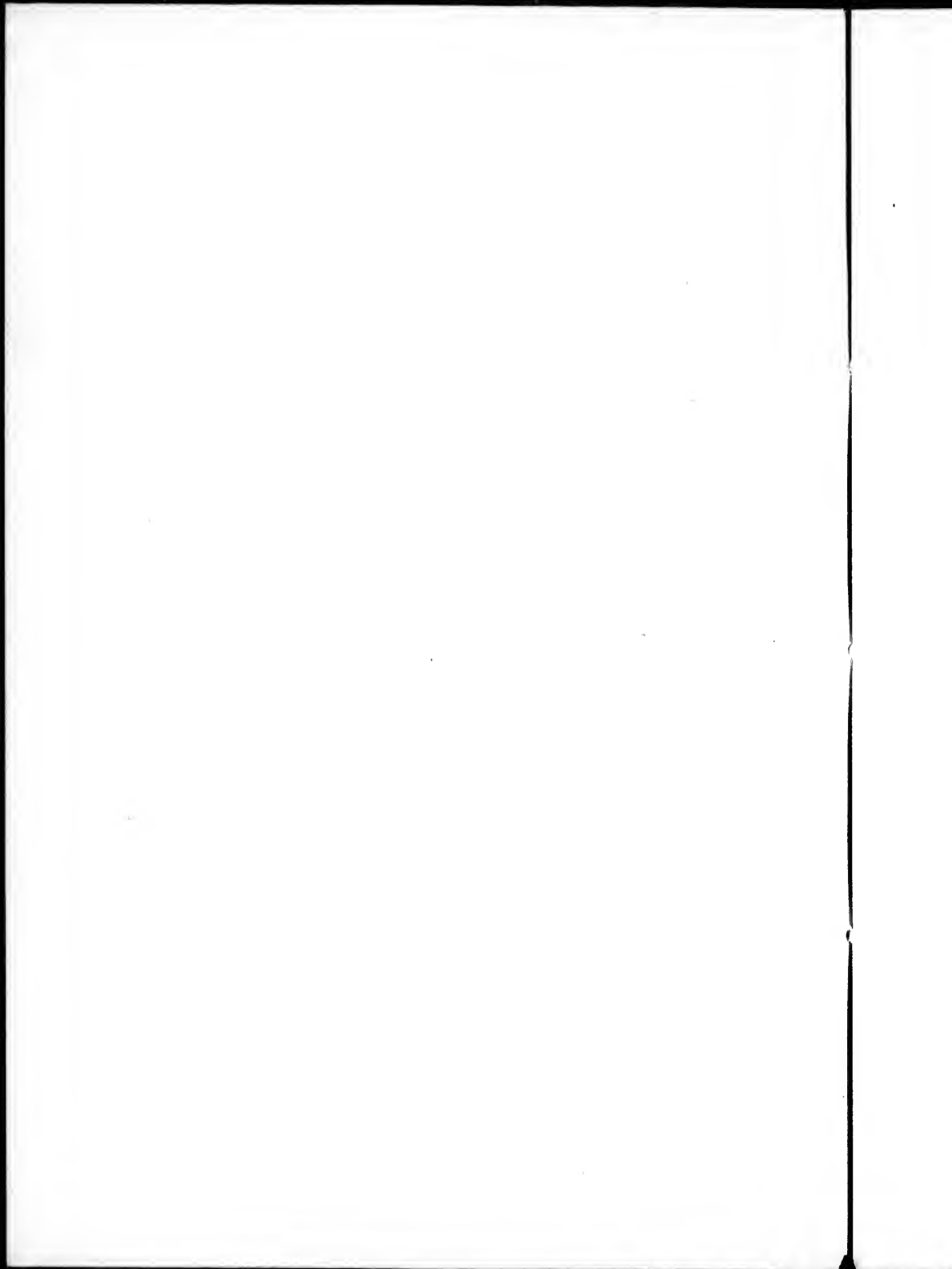
Oil Paintings

and

Water Colour Drawings.

November

1888.





## INTRODUCTORY.

The Salon held yearly in Paris, is the most important annual exhibition of works of art. As in the British and American Academies, the Salon exhibitions are entirely controlled by artists, the rewards being bestowed by a jury elected by exhibitors. These rewards are:—Honorable Mention; Medals of a Third, Second and First Class; and a unique Medal of Honour. Artists are admitted by the Government, to the Legion of Honour, for professional distinction. Some exhibitors are exempted from criticism by the Salon jury at admission, and are entitled to have their works hung as a matter of right, these artists are indicated as Ex. H. C. (*Hors Concours*) indicates that the artist has received Salon honours, which remove him from competition for all but the Unique Medal of Honour. As with scarcely an exception the artists whose names are found in this Catalogue exhibit in the Salon or the Royal Academy Exhibitions, it has been thought unnecessary to indicate this in each case. The following abbreviations are used:—

R A, Royal Academician.

R S A, Royal Scottish Academician.

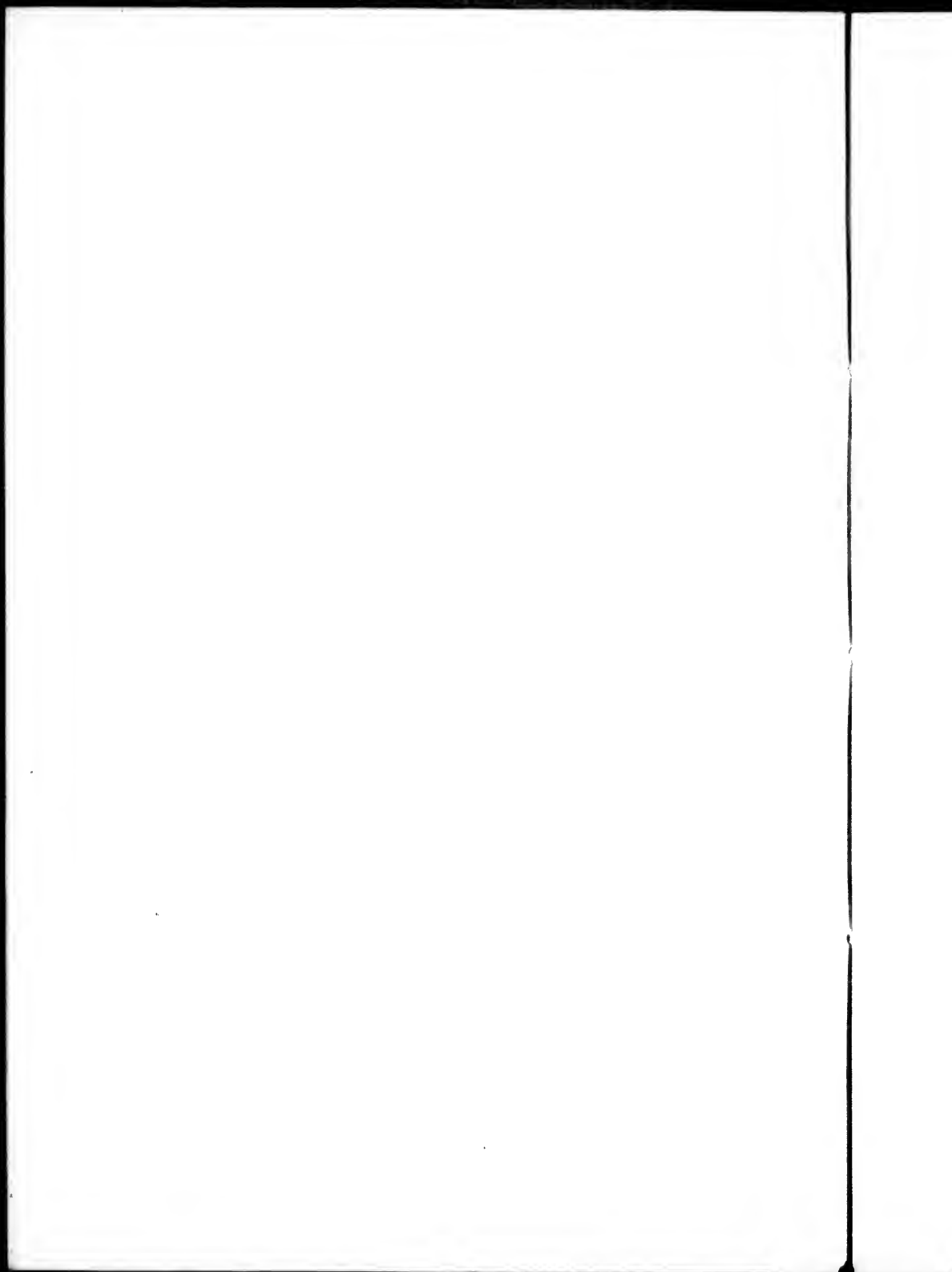
R C A, Royal Canadian Academician.

R I, Member of the Royal Institute of Painters in Water Colours.

N A, National Academician, U. S.

The letter A prefixed, signifies that the artist is an Associate Member.

NOTE.—Paintings, the titles of which are marked with an asterisk, \*, are for sale, prices to be obtained in the gallery.



## OIL PAINTINGS.

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**ADAN (Louis Emile)** - - - - - Paris.

Born in Paris, 1839. Pupil of Picot and Cabanel.

MEDALS :—Paris, 1875, 1882.

1—La Leçon de Chant.

**ALMA-TADEMA (Laurens), R.A., R.W.S.** - London.

Born 1836, a native of Holland. First studied at Fine Arts Academy of Antwerp. Afterwards in studio of Baron Leys. Naturalized as an Englishman 1873. Royal Academician 1879. Is a frequent exhibitor at the Paris Salons, where he has received high awards. A member of all the principal Continental Academies, and Knight of many foreign orders.

1A—The Last Race.

**BAKER (William Bliss)** 1859-1886. - - - America.

Studied three years in the National Academy of Design. Received first prize in the antique school, N. A. D., 1879. Third Hallgarten prize, N. A. D., 1884.

2—Woodland Brook.

This Picture is the one which received the above prize.

**BARNESLEY (J. M.)** - - - - - New York.

Pupil of Luigi Loir. A native of Canada now resident in the States.

3—Dieppe.

**BLAAS (Eugene Chevalier von)** - - - - - Antwerp.

Born at Albano, 1843. Member of the Academy of Venice. Studied  
in that city, also at Vienna.

4—The First Cigar.

**BROOKS (Maria)** - - - - - New York.

5—Little Sunflower.

**BRYMNER (William) R.C.A.** - - - - - Canada.

6—Summer Skies.

**CHELMINSKI (Jan)** - - - - - Munich.

Born at Brzostov, Poland, 1851. Pupil of Franz Adam, and the  
Munich Academy.

7—Russian Escort.

**CHURCH (F. S.) N.A.** - - - - - New York.

8—Idlers.

**CONSTANT (Benjamin)** - - - - - France.

Born at Paris 1845. Pupil of Cabanel.

MEDALS :—Salon 1875-76, and Exposition Universelle 1878. **H. C.**  
Chevalier Legion of Honour 1879, Officer 1884. Membre  
Société d'Aquellistes Français. Resident for several years in  
Spain and Morocco.

9—An Eastern Beauty.

**COROT (J. B. C.)** 1796-1875. - - - - France.

Studied first with Michallon, then with Victor Bertin, and afterwards spent several years in Italy.

**MEDALS** :—Paris 1838, 1848, 1855, 1867. Exposition Universelle 1867. Legion of Honour 1846. Officer 1867. Diploma to the memory of deceased Artists (Exposition Universelle) 1878.

Corot is a poet. Nature is subjective to his mental vision. He is no seer, is not profound, but is sensitive, and as it were clairvoyant, seeing the spirit more than the forms of things. There is a bewitching mystery and suggestiveness in his apprehension of a landscape, united to a pensive joyousness and absorption of self in the scene, that is very uncommon in his race.

10—Landscape.

\* 11—Morning.

\* 12—Mid-day.

\* 13—Evening.

**DAUBIGNY (C. F.)** 1817-1878 - - - - France.

Pupil of Delaroche. Officer Legion of Honour 1874.

**MEDALS** :—Salon 1848, 1853, 1857, 1859. Expositions Universelle 1855, 1867, and Diploma to the memory of deceased Artists 1878. One of the leaders of the romantic school of the last generation.

14—Landscape.

15—Landscape.

**DEWEY (Charles Melville)** - - - - New York.

Member of the Society of American Artists.

16—Landscape.

**DIAZ (de la Pena, Narcisse Virgile)** 1807-1876. - France.

MEDALS:—Salon 1844, 1846, 1848. Legion of Honour 1851.  
Diploma to the memory of deceased Artists (Exposition  
Universelle) 1878.

One of the group of great painters who lived at Barbizon, and  
pre-eminent as a colourist.

17—En Arcadie.

**DOCHARTY (James)**, A.R.S.A., 1829-1878. - Scotland.

A frequent exhibitor at the Royal Academy and Royal Scottish  
Academy.

18—Loch Katrine.

**EATON (C. Harry)** - - - - - New York.

Born in Ohio 1850. Self taught. Member of the American Water-  
Colour Society, and winner of gold prize at the fourth annual  
Prize Fund Exhibition, New York, 1888.

19—At Eventide.

**EATON (Wyatt)** - - - - - New York.

A native of Canada, now resident in the States. Pupil of Gérôme.

20—The Gleaner of Barbizon.

**EDSON (Allan)** R.C.A., 1849-1888. - - - - - Canada.

For some time resident at Cernay la Ville, in France, where he  
studied under L. G. Pelouse.

21—Bolton Forest, Eastern Townships.

22—The Last Occupant of the Orchard.

23—The Way through the Wood.

**FORBES (Stanhope A.)** - - - - - London.

A pupil of Bonnat.

24—The Flower Girl.

**FRERE (Edouard), 1819-1886.** - - - - - France.

Pupil of Delaroche. Chevalier of the Legion of Honour.

MEDALS:—Paris 1851, 1852, 1855.

\*25—Le Souper.

**GEERTZ (Julius)** - - - - - Düsseldorf.

26—The Standard Bearer.

**GEGERFELT (Wilhelm de)** - - - - - Sweden.

Born at Gothenburg. Is a Fellow of the Royal Academy of Sweden.

27—Scene in Holland.

**GRATZ (C. Mayr)** - - - - - Germany.

28—Getting ready for Dinner.

**HAGBORG, (A.)** - - - - - France.

MEDALS:—Salon 1879. Ex.

29—An Interesting Conversation.

**HAMMOND (John)** . . . . . St. John, N.B.

30—Market Slip at St. John, N.B.

**HARLAMOFF (Alexis)** . . . . . Russia.

MEDAL :—Salon 1878. **H.C.**

Pupil of Bonnaet.

31—Inez.

**HARPIGNIES (Henri)** . . . . . Paris.

Born at Valenciennes 1819. Pupil of Achard. Medal at Philadelphia. Chevalier of the Legion of Honour.

One of the best living landscape painters.

\*32—Landscape.

\*33—Landscape.

**HARRIS, (R.)** R.C.A. . . . . Canada.

34—An Exile.

**HENNER (Jean Jacques)** . . . . . Paris.

Born in Alsace. Pupil of Drölling and Picot, and of l'Ecole des Beaux Arts. **H.C.** Chevalier of the Legion of Honour 1873.

Officer 1878. MEDALS :—Salon 1863, 1865, 1866, and Exposition Universelle 1878. Prix de Rome 1858.

35—At the Fountain.

**HERDMAN (Robert)** R.S.A., 1829-1888. . . . . Scotland.

36—Farewell to the Glen.



**HOWE (William Henry)** - - - - - Paris.

Studied at Düsseldorf and Paris.

37—Cattle.

**INNESS (George), N. A.** - - - - - New York.Born at Newburg, N.Y., 1825. Studied under Regis Gignoux ;  
lived in Italy several years.In his happy moods, George Inness has painted some of the best  
landscape pictures ever produced in America.

38—Sunrise in the Woods.

39—The Old Mill.

**ISRAELS (Josef)** - - - - - The Hague.Born 1824. Studied at Amsterdam under Kruseman, and at Paris  
under Picot. **H.C.** Legion of Honour. Chevalier Lion  
Neerlandais. Chev. l'ordre de Léopold, de François Josef et de  
la couronne d'Italie. **MEDALS** :—Brussels, Paris and  
Philadelphia.

Israëls is the leader of the modern Dutch school of Painting.

40—Watching.

41—Life's Daily Toil.

42—Moonlight.

**JAKOBIDES (George)** - - - - - Munich.

43—My name isn't Tommy.

**JACQUE (Charles)** - - - - - Paris.

Born in Paris 1813. Chevalier of the Legion of Honour 1867.

MEDALS :—Salon 1861, 1863, 1864, 1867.

Famous as a painter of sheep and poultry.

44—A l'Abri.

45—Sheep.

**JONES (H. Bolton), N.A.** - - - - - New York.

Born in Baltimore 1848, Studied with L. G. Pelouse.

46—The Old Road to the River.

47—A Spring Harmony.

**KOEK-KOEK (B. C.)** 1803-1862. - - - - - Dutch.

Pupil of Schelfhout and Van Os. Medals at Paris, Amsterdam and  
The Hague. Chevalier Lion Neerlandais, et de l'ordre de  
Léopold.

48—Paysage.

**KAULBACH (F. A.)** - - - - - Munich.

49—Portrait of a Lady.

(Early German Head-dress.)

**KOST (Frederick W.)** - - - - - New York.

50—Marine.

**KOWALSKI (Alfred Wieruz)** - - - - Munich.

Born at Warsaw, Poland. Pupil of Brandt.

51—Winter Evening in Russia.

52—The Courier.

**KUEHL (G.)** - - - - Paris.

53—A Stolen Kiss.

**LEYS (Baron Jean Auguste Henri), 1815-1869** - -

Pupil of F. de Brackeleer. Created Baron in 1862.

MEDALS :—Salon 1846. Grand Medals Expositions Universelle 1855, 1867, and Diploma to the memory of deceased Artists 1878. Legion of Honour 1847. Knight of the order of Leopold. Member of the Academy of Antwerp.

Leys has been called the Belgian Pre-Raphaelite.

54—Antwerp during the Spanish Occupation.

(One of this painter's masterpieces.)

**MARIS (James)** - - - - The Hague.

Born at the Hague. A pupil of E. Hébert.

This remarkable landscape painter is above all happy in his treatment of sky and clouds. There was an exhibition of his works at Messrs. Boussod, Valadon & Co.'s gallery in London, this year.

55—Amsterdam.

56—The Bridge.

57—The Fruit Gatherer.

**MARIS (Matthew)** - - - - - London.

Born at the Hague 1835. Has long lived in London.  
 Israels has described the art of Matthew Maris as the fine gold of  
 Dutch painting.

58—The Trysting Tree.

59—At the Well.

**MAUVE (Anton), 1838-1888.** - - - - - Dutch.

Pupil of P. S. Van Os. Knight of the order of Leopold. Gold  
 Medal Antwerp. Medals at Amsterdam, Vienna and Phila-  
 delphia. Medal and honourable mention Paris.

In his treatment of animals Mauve was careful to render them with  
 due reference to their aerial surroundings, and he loved to paint  
 them in their relation to each other and to man.

60—Entering the Village.

\*61—Landscape with Sheep.

**McWHIRTER, (J.) A.R.A.** - - - - -

62—The Highland Post.

“Cauld blaws the blast across the moor.”

**MESDAG (Hendrik Willem)** - - - - - The Hague.

Born at Groningen 1831. A pupil of Alma-Tadema. **H.C.**  
 Chevalier l'ordre de Léopold. Chevalier de l'ordre de Merite.

\*63—Arrival of Fishing Boats at Scheveningen.

**MILLAIS (Sir John Everett)**, Bart., R.A. - London.

Millais commenced his artistic career as a member of the pre-raphaelite brotherhood, in company with Holman Hunt and Dante Gabriel Rossetti. Of late years he has chiefly devoted his talents to painting portraits, but has occasionally produced landscapes of great merit. His "Chill October" was exhibited in the Universal Exhibition in Paris, 1878, with other works, all of which attracted universal attention.

64—St. Martin's Summer.

**MILLET (J. F.)** 1814-1875. - - - - France.

Pupil of Delaroche.

MEDALS :—Salon 1853, 1864, and Exposition Universelle 1867 ; also Diploma to the memory of deceased Artists 1878. Chevalier of the Legion of Honour 1868.

65—The Sheperdess.

**MONTICELLI (Adolphe)**, 1824-1886. - - - - France.

Pupil of Raymond Aubert.

Monticelli has shown himself at times to be the possessor of a unique faculty of Colour.

66—Picnic in the Forest.

67—Girl with Hound.

**MORAN (Edward)**, A.N.A. - - - - New York.

68—Fishing for Bait.

**MOWBRAY (H. Siddons)** - - - - New York.

Pupil of Bonnat.

69—The Evening Breeze.

(This picture gained the Thomas D. Clarke Prize, 1888, N.A.D.)

**MULLER (W. J.), 1812-1845.** - - - - England.

Pupil of J. B. Pyne. A landscape and figure painter. Travelled in Germany, Switzerland and Italy, studying from nature. In 1838 he visited Greece and Egypt, and in 1841 joined the government expedition to Lycia, making many valuable sketches, which after his death were sold, fetching very high prices, the competition to possess them being extreme. Muller is represented in the National Gallery by two fine paintings, and in the South Kensington Museum by eight Water-Colour Drawings.

70-- Grand Canal, Venice.

**NEUBERT (L.)** - - - - -

71—Evening.

**NEUHUYS (Albert).** - - - - The Hague.

Born at Utrecht 1844. Pupil of Gesbert de Craavanger, and of the Antwerp Academy. MEDALS :—Amsterdam 1872, and Paris 1880.

72—Washing Day.

**NOBLE (J. Campbell)** A.R.S.A. - - - - Edinburgh,

73—Scene from Boccaccio.

**PALING (J. J.)** - - - - Amsterdam.

Born at Amsterdam. Studied at the Academies of Amsterdam and Antwerp.

74—Dutch Home Life.

**PARTON (Ernest)** - - - - - London.

Born in Hudson, N. Y., 1845.

75—A good Fishing Day.

76—Near Pangbourne, on the Thames.

**PASINI (Alberto)** - - - - - Paris.

Born at Busseto, Italy. Pupil of Cicero.

**MEDALS** :—Paris 1859, 1863, 1864. Grand Medal of Honour (Exposition Universelle) 1878. Legion of Honour 1868. Officer 1878. Medal at Vienna Exposition 1873. Knight of the order of Saints Maurice and Lazarus, and Officer of the orders of Turkey and Persia. Honorary Professor of the Academies of Parma and Turin.

77—The Hall of Circassian Horsemen.

**PELOUSE (Leon Germain)** - - - - - Paris.

Born at Pierrelaye.

**MEDALS** :—Salon 1873, 1876, and Exposition Universelle 1878. H.C. Legion of Honour 1878. Tri. Ex. 1883.

78—Chemin de l'Etang a Poigny.

\*79—Le vieux Moulin à Arcier, Besançon.

\*80—Cernay la Ville.

**PHELAN (Charles T.)** - - - - - New York,

81—June.

**POKITANOW (Ivan)** - - - - - Paris.

82—The Shadow of the Wind Mill.

**READ (M.)** - - - - -

83—Portrait of Sir Donald Stewart, V.C.

**REID (George), R.S.A.** - - - - - Aberdeen.

84—Landscape.

**RYDER, (Albert P.)** - - - - - New York.

85—The Flying Dutchman.

**SHAW, (Frederick)** - - - - - Liverpool.

86—Wandering Minstrels.

**TURNER (J. M. W.), R.A. 1775-1851.** - - - - -

87—Mercury and Argus.

This picture is one of Turner's finest works. It is repeatedly mentioned by Ruskin in "Modern Painters." He draws special attention to the spirit of repose in the picture, the stream of water stopping twice in its descent in two quiet and glassy pools, the countless modulations of the ground now sinking, now swelling, blending and breaking, forming an infinite unity; the earthy, crumbling banks cut away by water; the sky subdued and warmed by mingling grey and gold, and the fine aerial perspective.

**VAN LUPPEN, (G. Joseph A.)** - - - - - Antwerp.

Chevalier of the Order of Leopold.

MEDALS: Brussels, 1872. Vienna, 1873. Philadelphia, 1876.

Professor of Landscape at the Royal Academy of Fine Arts, Antwerp.

88—Landscape.



**VAN MARCKE, (Emile)** - - - - - Paris.

Born at Sévres. Pupil of Troyon.

MEDALS: Salon, 1867, 1869, 1870, and Exposition Universelle 1878.

H.C. Chevalier Legion of Honour 1872. Tri. Ex. 1883.

89—Homeward Bound.

90—Landscape with Cattle.

**WALKER, (Horatio)** - - - - - New York.

91—Morning.

**WATSON, (Homer), R.C.A.** - - - - - Canada.

92—The Skirt of the Forest.

93—A Sleepy Hollow.

**WEIR, (J. Alden) N.A.** - - - - - New York.

\*94—Still Life.

**WILLIAMS, (F. D.)** - - - - - Paris.

95—Old Mill on the Marne.

**WOODCOCK, (Percy) R.C.A.** - - - - - Canada.

96—Neapolitain.

**WYANT, (A. H.) N.A.** - - - - - New York.

97—Sunrise in the Adirondacks.

## WATER COLOURS.

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**APOL, (Louis)** . . . . . The Hague.

1—Home through the Woods.

**BARNSLEY, (J. M.)** . . . . . Canada.

2—Spring Time.

**BELL-SMITH, (F. M.)** R.C.A. . . . London, Ont.

3—Sunrise in the Selkirks.

4—Mountain Mists.

**DeL'AUBINIÈRE, (Mdme. G. M.)** . . . England.

5—A Spring Song.

**EDSON, (Allan)** R.C.A., 1849-1888. . . . Canada.

6—The Woods in Winter.

7—Scene in the Eastern Townships.

8—A Storm Coming.

**FRERE, (Edouard)** 1819-1886. . . . . France.

9—The Tea Party.

**GODSELL (Miss M. G.)** . . . . . England.

10—Jacqueline.

**GRACE, (James E.)** . . . . . England.

11—The Silver Birch.

12—Landscape.

**HAMMOND (J.)** . . . . . St. John, N.B.

\*13—Lac d'Amour.

**HARPIGNIES, (Henri)** . . . . . Paris.

14—The Silent Night.

**HOPPE, (Bernhardt)** . . . . . Antwerp.

15—Landscape.

**ISRAELS, (Josef)** . . . . . The Hague.

16—Lighting Up.

**JACOBI (O. R.), R.C.A.** . . . . .

17—Falls on the St. Maurice.

**LARSSON, (Carl)** . . . . . Stockholm.

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18—The Blind Musician.

**MARIS, (James)** . . . . . The Hague.

19—Dutch Windmill.

20—A Little Student.

**MARIS (M.)** . . . . .

21—A Lonely Path.

**MAUVE, (Anton)** 1838-1888. . . . . Dutch.

22—Landscape.

23—Changing Pasture.

24—A Bite by the Way.

**MELVILLE, (Arthur)** A.R.S.A. . . . . London.

25—Waiting for an Audience.

**MESDAG, (Hendrik Willem)** . . . . . The Hague.

26—Returning Home.

**MILLET, (J. F.)** 1814-1875. - - - - French.

27—Pastorale.

Crayon Drawing.

**O'BRIEN, (L. Richard)** P.R.C.A. - - - Toronto.

28—Outlet of Lake St. John.

28 A—An afternoon at Banff.

**PECQUEREAU, (Alphonse Ernest)** - - - Antwerp.

29—Bruges.

**POGGENBEEK, (George)** - - - Amsterdam.

GOLD MEDAL: Amsterdam, 1883.

30—Landscape, Evening.

31—Shades of Evening—Holland.

**PYNE, (Thomas) R. I.** - - - - London.

32—A Surrey Landscape.

33—View in Sussex.

**REHN, (F. K. M.)** . . . . . New York.

34—The Reef of Norman's Woe, Magnolia,  
Cape Ann.

“ And fast through the midnight dark and drear,  
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Like a sheeted ghost the vessel swept  
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**SMART, (John) R.S.A.** . . . . . Edinburgh.

35—The Highland Homestead.  
36—Lochan Dobach, (The Witches Loch.)

**WALTON, (Edward A.)** . . . . . Glasgow.

37—The King of the Woods.

**WEISSENBRUCH (T. W.)** . . . . . The Hague.

Born at The Hague. Pupil of B. J. Van Hove.

38—Beach at Scheburing.

**ZORN, (L.)** . . . . .

39—A Fair Coxswain.

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Special thanks are also due to Mr. E. B. Osler, of Toronto, and to Messrs. S. F. Morey and James Ross of Sherbrooke for their assistance, while by the kindly courtesy of the following gentlemen in the United States, an opportunity has been given to more fully illustrate the American School of painting than would have been otherwise possible :—

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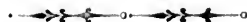
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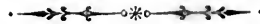
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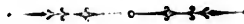
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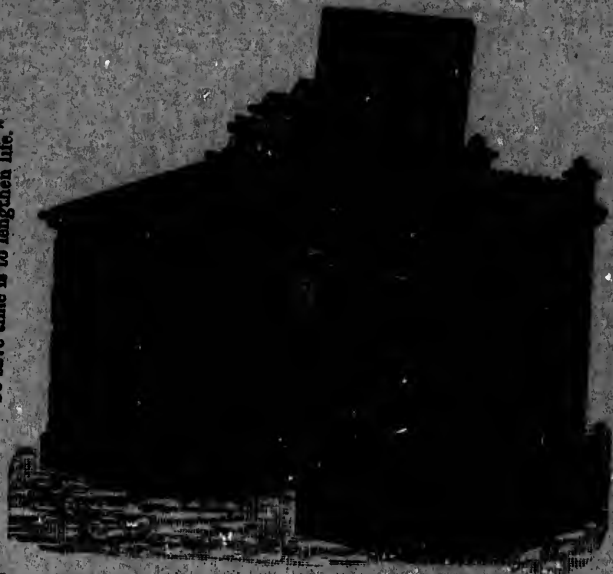


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